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The highwayman.

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The highwayman. Acc. arr. for piano

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TO OSCAR COON.

CANTATA FOR BARITONE SOLO
CHORUS OF MIXED VOICES
AND ORCHESTRA

[THE
HIGHWAYMAN

BALLAD BY
ALFRED NOYES

MUSIC BY
DEEMS TAYLOR

OPUS 8

1.00

BOSTON
OLIVER DITSON COMPANY
NEW YORK CHICAGO
CHAS. H. DITSON & CO. LYON & HEALY

First performed at the MacDowell Festival,
Peterborough, N. H., August 19, 1914
MacDowell Choral Club, E. G. Hood, Director
Reinald Werrenrath, Baritone

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SOLO VOICE
BARITONE

TIME OF PERFORMANCE: ABOUT THIRTY MINUTES

This work is also published for
three part chorus of Womens Voices, baritone solo
and orchestra

*Orchestra parts may be rented
of the Publishers*

THE HIGHWAYMAN

BALLAD BY ALFRED NOYES

PART I

(Chorus)

The wind was a torrent of darkness among the gusty trees,
The moon was a ghostly galleon tossed upon cloudy seas,
The road was a ribbon of moonlight over the purple moor.
And the highwayman came riding—

Riding—riding—

The highwayman came riding, up to the old inn door

He'd a French cocked-hat on his forehead, a bunch of lace at his chin,
A coat of the claret velvet, and breeches of brown doe-skin;
They fitted with never a wrinkle: his boots were up to his thigh!
And he rode with a jewelled twinkle,

His pistol butts a-twinkle,
His rapier hilt a-twinkle, under the jewelled sky.

Over the cobbles he clattered and clashed in the dark inn-yard,
And he tapped with his whip on the shutters, but all was locked and barred;
He whistled a tune to the window, and who should be waiting there
But the landlord's black-eyed daughter,

Bess, the landlord's daughter,
Plaiting a dark red love-knot into her long black hair.

(Baritone Solo)

"One kiss, my bonny sweetheart, I'm after a prize tonight,
But I shall be back with the yellow gold before the morning light;
Yet if they press me sharply, and harry me through the day,
Then look for me by moonlight,

Watch for me by moonlight,
I'll come to thee by moonlight, though hell should bar the way."

(Baritone Solo and Chorus)

He rose upright in the stirrups; he scarce could reach her hand,
But she loosened her hair i' the casement! His face burnt like a brand
As the black cascade of perfume came tumbling over his breast;
And he kissed its waves in the moonlight,

(Oh, sweet black waves in the moonlight!)
Then he tugged at his rein in the moonlight, and galloped away to the West.

PART II

(Chorus)

He did not come in the dawning; he did not come at noon;
And out o' the tawny sunset, before the rise o' the moon,
When the road was a gypsy's ribbon, looping the purple moor,
A red-coat troop came marching—

Marching— marching—

King George's men came marching, up to the old inn door.

They said no word to the landlord, they drank his ale instead,
But they gagged his daughter and bound her to the foot of her narrow bed;
Two of them knelt at her casement, with muskets at their side!
There was death at every window;

And hell at one dark window;

For Bess could see, through her casement, the road that *he* would ride.

They had tied her up at attention, with many a sniggering jest;
They had bound a musket beside her, with the barrel beneath her breast!
"Now keep good watch!" and they kissed her. She heard the dead man say—
Look for me by moonlight;

Watch for me by moonlight;

If it come to thee by moonlight, though hell should bar the way!

She twisted her hands behind her; but all the knots held good!
She writhed her hands till her fingers were wet with sweat or blood!
They stretched and strained in the darkness, and the hours crawled by like years,
Till now, on the stroke of midnight,

Cold, on the stroke of midnight,

The tip of one finger touched it! The trigger at last was hers!

Trot-trot; trot-trot! Had they heard it? The horse-hoofs ringing clear;
Trot-trot, trot-trot, in the distance? Were they deaf that they did not hear?
Down the ribbon of moonlight, over the brow of the hill,
The highwayman came riding,

Riding, riding!

The red-coats looked to their priming! She stood up, straight and still!

Tro-trot in the frosty silence! *Trot-trot* in the echoing night!
Nearer he came and nearer! Her face was like a light!
Her eyes grew wide for a moment; she drew one last deep breath,
Then her finger moved in the moonlight,

Her musket shattered the moonlight,

Shattered her breast in the moonlight and warned him—with her death.

(Baritone Solo)

He turned; he spurred to Westward; he did not know who stood
Bowed, with her head o'er the musket, drenched with her own red blood
Not till dawn he heard it, and slowly blanched to hear
How Bess, the landlord's daughter,
The landlord's black-eyed daughter,
Had watched for her love in the moonlight, and died in the darkness there

Back, he spurred like a madman, shrieking a curse to the sky,
With the white road smoking behind him, and his rapier brandished high!
Blood-red were his spurs in the golden noon; wine-red was his velvet coat;
When they shot him down on the highway,
Down like a dog on the highway,
And he lay in his blood on the highway—[with the bunch of lace at his throat.]

* * * * *

(Chorus)

And still of a winter's night, they
say, when the wind is in the trees,
When the moon is a ghostly galleon
tossed upon cloudy seas,
When the road is a ribbon of moon-
light over the purple moor,
A highwayman comes riding—
Riding—riding—
A highwayman comes riding up to the
old inn-door.
Over the cobbles he clatters and
clangs in the dark inn-yard;
And he taps with his whip on the shut-
ters, but all is locked and barred;
He whistles a tune to the window, and
who should be waiting there
But the landlord's black-eyed daughter,
Bess, the landlord's daughter,
Plaiting a dark red love-knot
into her long black hair.

(Baritone Solo)

*One kiss, my bonny sweetheart, I'm
after a prize tonight,
But I shall be back with the yellow
gold before the morning light;
Yet if they press me sharply, and
harry me through the day,
Then look for me by moonlight,
Watch for me by moonlight,
I'll come to thee by moonlight,
though hell should bar the way.*

THE HIGHWAYMAN

ALFRED NOYES

PART I

DEEMS TAYLOR
Op. 8

Introduction
Allegro assai (♩ = 144)

PIANO

The musical score is written for piano and consists of five systems of staves. The first system begins with a piano introduction in 6/8 time, marked 'Allegro assai (♩ = 144)'. The first staff of the first system is marked 'ff' and the second staff is marked 'dim.'. The second system features a 'f' dynamic in the first staff and a 'ff' dynamic in the second staff. The third system has a 'ff' dynamic in the first staff and a 'mp' dynamic in the second staff. The fourth system has a 'f' dynamic in the first staff and a 'ff' dynamic in the second staff. The fifth system has a 'mp' dynamic in the first staff. The score is marked with various musical notations including notes, rests, and slurs.

First system of the musical score. The right hand (R.H.) features a melodic line with a *cresc.* (crescendo) marking. The left hand (L.H.) provides a harmonic accompaniment with a *f* (forte) dynamic and a *L.H.* (Left Hand) marking.

Second system of the musical score, marked with a bracketed **3**. The right hand (R.H.) includes a triplet of eighth notes and a *dim.* (diminuendo) marking. The left hand (L.H.) is marked *L.H.* and features a sustained bass line.

Third system of the musical score. The right hand (R.H.) includes a *R.H.* (Right Hand) marking and a *mf* (mezzo-forte) dynamic. The left hand (L.H.) features a *dim.* (diminuendo) marking and a *p* (piano) dynamic.

Fourth system of the musical score, marked with a bracketed **4**. The right hand (R.H.) includes a *dim.* (diminuendo) marking and a *senza rit.* (senza ritardando) marking. The left hand (L.H.) features a *pp* (pianissimo) dynamic and a *8va bassa* (8va bassa) marking.

Fifth system of the musical score, marked with a bracketed **5**. The right hand (R.H.) includes a *cresc.* (crescendo) marking. The left hand (L.H.) features a *8va bassa* (8va bassa) marking and a *cresc.* (crescendo) marking.

Sixth system of the musical score. The right hand (R.H.) includes a *p* (piano) dynamic and a *cre - scen* (crescendo - scena) marking. The left hand (L.H.) features a *p* (piano) dynamic and a *cre - scen* (crescendo - scena) marking.

[6]

- - do

f

SOPRANO

*mf**a tempo*

ALTO

*mf**a tempo*

TENOR

*mf**a tempo*

BASS

*mf**a tempo*

The wind — was a tor-rent — of dark-ness A -

The wind — was a tor-rent — of dark-ness A -

The wind — was a tor-rent — of dark-ness A -

The wind was a tor-rent of dark-ness A -

*senza rit.**mf a tempo L.H.*

mong — the gust - y trees, — The moon — was a ghost - ly

mong — the gust - y, gust - y trees, — The moon was a

mong — the gust - y, gust - y trees, — The moon — was a ghost ly.

mong the gust - y trees, — The moon was a

L.H.

7

gal - leon Toss'd up - on cloud - y seas, The

ghost - ly gal - leon Toss'd up - on cloud - y seas, The

ghost - ly gal - leon Toss'd, toss'd up - on cloud - y seas, The

ghost - ly gal - leon Toss'd, toss'd up - on cloud - y seas, The

road was a rib-bon of moon - light O - ver the pur - ple

road was a rib-bon of moon - light O - ver the pur - ple

road was a rib-bon of moon - light O - ver the pur - ple

road was a rib-bon of moon - light O - ver the pur - ple

cresc.

moor, _____ And the high-way-man came rid-ing. _____

pur-ple moor, _____ And the high-way-man came rid-ing. _____ The

moor, _____ And the high-way-man came rid-ing, _____

moor, _____ And the high-way-man came rid-ing, _____ The

rid-ing, rid-ing, _____ The high-way-man came

high-way-man came rid-ing, _____ The high-way-man came

rid-ing, came rid-ing, The high-way-man came

high-way-man came rid-ing, _____ The high-way-man came

rid - ing, Up to the old inn door.

rid - ing, Up, up to the old inn door

rid - ing, Up, up to the old inn door,

rid - ing, Up to the old inn door,

dim. *mf* *dim.*

Up to the old inn door. He'd a the old inn the old inn

mp *smorzando* *pp* *rall.* *pp* *rall.* *p* *smorzando* *rall.*

Allegretto

Frenchcock'd hat on his fore-head, A bunch of lace at his chin,

door.

door.

Allegretto (♩ = 92)

p

mf

They

p
And breech-es of brown doe-skin:

coat of lar-et vel-vet, And breech-es of brown doe-skin;

p
A coat of clar-et vel vet,

a tempo

fit-ted with nev - er a wrin - kle: His boots were up to his thigh!- *mf*

And he

mf

With a jew - ell'd twin - kle, *p* His *p*

rode with a jew - ell'd twin - kle, *mf* His

His pis - - tol butts a -

f

ra - pier hilt a twin - kle, *ff* Un - der the jew - ell'd sky.

twin - - - kle, *ff* Un - der the jew - ell'd sky.

twin - - - kle, *ff* Un - der the jew - ell'd sky.

ff

O - ver the cob-les he clat - ter'd And

O - ver the cob-les he

O - ver the cob-les he clat - ter'd

clash'd in the dark inn - yard, O - ver the cob-les he

clat-ter'd And clash'd in the dark inn - yard,

And clash'd in the dark inn - yard, O - ver the

And clash'd in the dark inn - yard

clat - ter'd And clash'd in the dark inn - yard,

O - ver the cob-les he clat-ter'd And clash'd in the dark inn - yard,

cob-les he clat - ter'd And clash'd in the dark inn - yard,

And clash'd in the dark inn -

p
And he tapp'd with his whip on the shut-ters,
p
with his whip on the shut-ters,
p
And he tapp'd with his whip on the shut-ters,
yard, with his whip on the shut-ters,

[12]

mf
He
p meno mosso
But all _____ was lock'd and barr'd;

p meno mosso
pp

più animato
whis-tled a tune _____ to the win-dow,
a tune to the win-dow,
a tune to the win-dow,
p
And
p
And
p
And

più animato
f

11

cresc *f* *p*

who, who should be wait - ing there who

cresc *f* *p*

who, who should be wait - ing there. who

p *cresc* *f* *p*

p *cresc.* *f* *p*

rall. *p*

should be wait - ing there But the

rall. *p*

should be wait - ing there

rall. *pp* *rall.*

14

rall.

land - lord's black - hair'd daugh - ter,

p

land - lord's black - hair'd daugh - ter, *rall.*

Lento (♩ = 63)

mf *L.H.* *rall.*

p molto tranquillo

Bess, the land - lord's daugh - ter,

Bess, the land - lord's daugh-ter,

mf

molto tranquillo

L. H.

Plait - ing a dark red, dark red,

Plait - ing a dark red, dark red,

Plait - ing a dark red, dark red,

Plait - ing a dark red

p

mf

3

love - knot In - to her

love - knot In - to her

mf

long — black — hair. —

pp

pp

pp

f

dim.

pp

sed.

16

dolce

sed.

sed.

sempre pp

rall.

sed.

sed.

14 [17] BARITONE SOLO

p

"One kiss, my bon - ny sweet-heart, I'm

p

af - ter a prize to - night, But I shall be back with the

yel - 'ow gold Be - fore the morn - ing light; Yet

[18] *cresc. un poco*

if they press me sharp - ly, And

pp

har - ry me through the day, Then

look for me by moon - - - light,

Watch for me by moon - - - light, I'll

ff rit. e dim.

come to thee by moon - - - light. Tho'

ff rit.

[19] *f a tempo, molto più mosso*

hell should bar the way, Tho'

a tempo, molto più mosso

hell should bar the

16 Allegro (♩ = 132)

way!"

ff

20

f

f

Tranquillo (♩ 72)

dim.

p

He

21

rose — up-right in the stir-rups; He — scarce,

rall. *a tempo*

L.H. a tempo

mf

rall.

scarce — could reach her hand, —

poco rall. *poco rall.* *a tempo*

L.H. poco rall.

mp

But she loos-en'd her hair_____ in_ the case - ment!

His _____ face burnt like a brand.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the lower register, and the voice part is in the upper register. The key signature is one flat (B-flat), and the time signature is 4/4. The score begins with a piano introduction. The first vocal line is marked 'p subito' (piano subito) and the second vocal line is marked 'poco rall' (poco rallentando). The piano part features a prominent bass line with a strong rhythmic pattern. The vocal lines are melodic and feature a variety of note values, including eighth and sixteenth notes. The score concludes with a final piano flourish.

a tempo 
His face burnt like a brand As the black — cas —

23

cade of per - fume Came tum - bling o - ver his

lp

But she loos - en'd her hair, _____

But she loos en'd, loos - en'd her _____

But she loos - en'd loos - en'd her__

She loos - - en'd her _____

 mp

breast,

sempre pp

she loos - en'd her hair; His

sempre pp

hair, she loos - en'd her hair, His

sempre pp

hair, she loos - en'd her hair, His

sempre pp

hair, she loos - en'd her hair, His

rall. *a tempo*

The black cas - cade of

rall.

face burnt like a brand.

rall.

face burnt like a brand.

rall. *mf* *a tempo*

per - fume came tum - bling o ver, o - ver his

24 *f*

breast, And he kiss'd _____ its

mp *cresc.* *ff* *largamente*

waves _____ in the

meno f

moon - light, Oh, sweet black

mf *pp*

Oh,

pp

Oh,

pp

Oh,

pp

Oh, _____

p

First system of the musical score. It consists of five staves. The top staff is a bass clef with lyrics "waves in the moon". The second staff is a treble clef with lyrics "sweet black waves in the". The third staff is a treble clef with lyrics "sweet black waves in the". The fourth staff is a bass clef with lyrics "sweet black waves in the". The fifth staff is a grand staff (treble and bass clefs) with piano accompaniment. The piano part features arpeggiated chords and a melodic line. The word "Ped." (Pedal) is written below the piano part.

waves in the moon

sweet black waves in the

sweet black waves in the

Ped.

Second system of the musical score. It consists of five staves. The top staff is a bass clef with lyrics "light!". The second staff is a treble clef with lyrics "moon - - - light!". The third staff is a treble clef with lyrics "moon - - - light!". The fourth staff is a bass clef with lyrics "moon - - - light!". The fifth staff is a grand staff (treble and bass clefs) with piano accompaniment. The piano part features arpeggiated chords and a melodic line. The word "morendo" is written above the piano part.

light!

moon - - - light!

moon - - - light!

moon - - - light!

morendo

a tempo, un poco piu mosso (♩ = 88)

p Then he tuggd at his rein —

in the moon - - light, And

ff *a piacere*
gal·lop'd a - way — to the west.
Con fuoco (♩ = 132)

26

End of Part I

5 119-70615-60

Declamando (♩ : 80)

PIANO

ff *dim.* *p espress.*

[27] Molto agitato (♩ : 166)

fp *f* *fp* *f* *ff*

[28]

sempre ff

Andante cantabile (♩ : 66)

mp la melodia ben marcato

29

pp *mf*

p più mosso
p

cresc. *allargando* 30

f

più lento (♩ 60)
dim. *p*

And. *And.*

poco rall
pp *p*

And.

31

Vivace (♩ 135)
fp *pp* *p*

[32]



[33]



[34]



meno mosso (♩ 92)

35

f marcato

ff

36 *poco allargando*

f

a tempo

cresc. *ff* *dim.*

37

mf *sempre dim.* *mp*

p *pp* *poco rall.*

He did not come in the morn - ing;

He did not come in the morn - ing;

Andante tranquillo (♩ = 72)

He did not come at noon;

He did not come at noon;

He did not come at noon;

But out of the tawn - y sun - set, Be -

But out of the tawn - y sun - set,

But out of the tawn - y sun - set,

sempre *p*

fore the rise of the moon, — When the road was a

Be-fore the rise of the moon. When the road was a

Be-fore the rise of the moon. When the road was a

sempre p

mf

gyp - sy's rib - bon, Loop - ing the pur - ple moor, Loop - ing

gyp - sy's rib - bon, Loop - ing the pur - ple moor, Loop -

gyp - sy's rib - bon, Loop - ing the pur - ple moor, Loop - ing the

gyp - sy's rib - bon, Loop - ing the pur - ple moor, Loop - ing,

dim. 40

dim.

dim.

dim.

mp

— the pur - ple moor,

ing the pur - ple moor,

pur ple moor,

looping the pur - ple moor,

p *mp* *f* *ff*

8 *ppp* *pp* (Piccolo)

8

8 42

8 *pp* *simile* (Strings)

8 43 *un poco più forte, ma ancora p*

ff A red-coat troop came march - ing, march - ing, *ff*

A red-coat troop came march - ing, march - ing, *ff*

8 *f* *ff*

march - ing, King Geor - ge's men came march - ing.

march - ing, King Geor - ge's red coat - men came a march - ing,

march - ing, King Geor - ge's men came march - ing.

march - ing, King Geor - ge's red coat men came a march - ing,

rall. *ff* 44 *più mosso*

Up to the old inn door.

rall. *ff* *più mosso*

Up to the old inn door.

rall. *ff* *più mosso*

più mosso $\text{♩} = 116$

rall. *sfz* *f possibile*

sempre ff *sfz* *f possibile*

They said no word to the land-lord, They drank his ale in - stead,

Piu mosso (♩ 132)

mp

f But they gaggd his_ daugh- ter and bound her

f But they gaggd his_ daugh- ter and bound her

f *piu f*

[45] *ff* To the foot of her nar - row bed.

ff To the foot of her nar - row bed.

ff

mf *3*

Two of them knelt at her case-ment, With mus-kets by their side!

p *fp* *fp*

mf *f* *dim.* *dim.*

And hell at There was death at ev-ry win-dow; And hell at

p *fp* *f* *dim.*

p *p* *p*

one dark win-dow; one dark win-dow;

p *cresc.* *p* *cresc.*

f

For Bess could see through her case - ment,

For Bess could see through her case -

For Bess could see through her case -

For Bess could see through her case - ment, The

più f

47

ff

The road that *he* would ride.

ment, The road that *he*, *he* would ride

ment, The road that *he* would ride.

road - that *he*, *he* would ride.

ff

dim.

mf

With man - y a snig - ger - ing jest;

mp *mf*

They had tied her up at at - ten - tion With man - y a snig - ger - ing jest;

p *f*

f
With the bar-rel be - neath her breast!

mf
They had bound a mus-ket be-side her With the bar-rel be - neath her breast!

f

p

48

Presto

ff
"Now keep good watch!"

ff

Presto (♩ = 168)

mf *accel.* *f* *ff*

49

ff
And they kiss'd her.

ff

ff
And they kiss'd her.

ff

49

ff *fff* *p meno mosso*

Adagio

pp

She heard the dead-man say:

Adagio (♩ = 60)

pp

50

p

"Look for me by moon - light; Watch for me by moon - light; I'll

"Look for me by moon - light; Watch for me by moon - light; I'll

*pp*come to thee by moon-light, Though hell should bar the way, *cresc.* Though

come to thee by moon-light, Though hell should bar the way, Though

*fp**f**pp**cresc.*

Più mosso

writhe'd her hands till her fin-gers, Were wet with sweat or blood! They
 writhe'd her hands— till her fin-gers, Were wet with sweat or blood! They

fp *p*

They *p*

pp

stretch'd and strained in the dark-ness, And the hours crawl'd by like
 stretch'd and strained in the dark-ness, And the hours crawl'd by like
 stretch'd and strained in the dark-ness, And the hours crawl'd by like

p *lento* *p* *lento* *p* *lento* *p* *lento*

mf *p* *lento*

years.
 years.
 years.

a tempo [52]

p *3*

mf *p* *mf* *cresc.*

p

Till now, on the stroke of mid - night,

p

Till now, on the stroke of mid - night,

sf *p*

p

Cold on the stroke of mid - night, The tip of one

p

Cold on the stroke of mid - night,

fin - ger touch'd it! *p* The trig-ger at last was hers! *pp*

fin - ger touch'd it! The trig-ger at last was hers! *p* *pp*

The trig-ger at last was hers! *pp* *ppp*

mp *p* *pp* *ppp*

(♩. ♩) fp espressivo

p *p* *dim.* *pp* *ppp*

Allegretto (♩ - 88)

ppp *pp* *p*

ppp Trot-trot,

ppp Trot-trot, Had they heard it? The horse-hoofs ring - ing clear;

The horse-hoofs ring-ing

pp

PPP
Trot - trot,

PPP Trot - trot, in the dis-tance? Were they deaf that they did not hear?

f *PP*

clear;

sempre pp

f *PP*

56

mf Down the rib-bon of moon-light, *più f* O-ver the brow of the hill *ff* The

mf Down the rib-bon of moon-light, *più f* O-ver the brow of the hill *ff* The

mf Down the rib-bon of moon-light, *più f* O-ver the brow of the hill *ff* The

mf *cresc.*

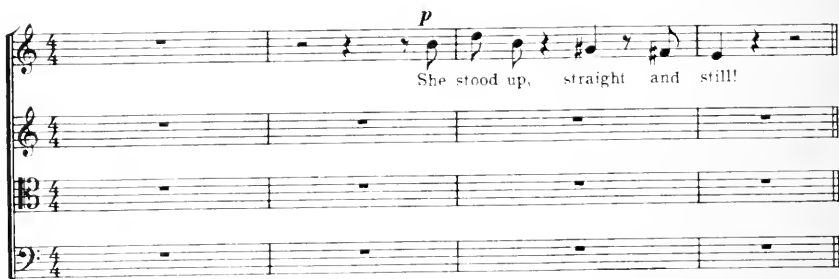
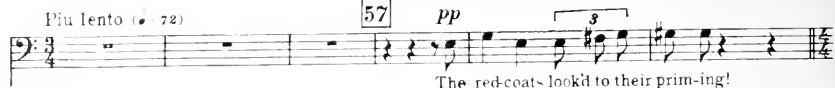
high-way-man came rid-ing; rid-ing rid-ing!

high-way-man came rid-ing, rid-ing, rid-ing!

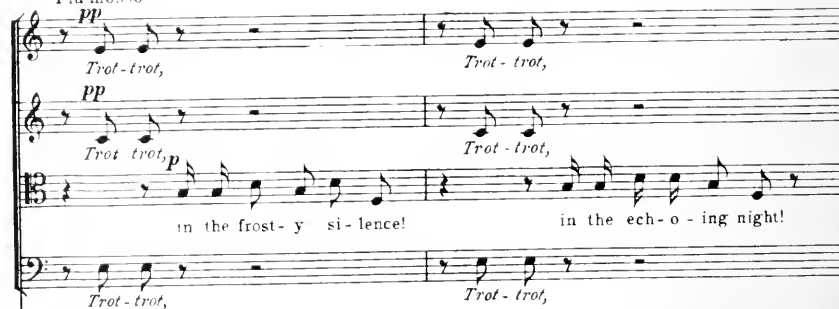
ff

Piu lento (♩ = 72)

57

pp

Piu mosso



Piu mosso (♩ = 108)



58

p

Trot-trot, Trot-trot,

in the frost-y si-lence! in the ech-o-ing night! Near-er he came!

f

Trot-trot, Trot-trot, Near-er he came!

p

mf

cresc. ed accel.

f

Her face — was like a light! —

cresc. ed accel.

f

and near-er! Her face — was like a light! —

cresc. ed accel.

and near-er!

cresc. ed accel.

f

Allegro appassionato

ff

Her eyes grew wide for a mo - ment;

ff

Her eyes grew wide for a mo - ment;

Allegro appassionato (112)

ff

She drew — one — last deep breath —

She 'drew one last deep breath, —

59

ff

Then her

ff

Then her

ff

Then her

stringendo

fin-ger moved in the moon-light, Her mus-ket shat-terd the moon-light, Shat-terd her

breast in the moon-light,

meno mosso

pp And warned him

pp And warned him

pp And warned him with her death.

^{*)} This note should be taken by some of the sopranos. It is to be screamed, rather than sung. 5-119-70815-60

Con moto (♩ = 116)

60

BARITONE SOLO

mf

He turn'd,

— he spurrd to west-ward; He did not

know who stood— Bow'd, with her head o'er the mus-ket,

drench'd in her own red blood! Not till dawn he

heard it, And slow-ly blanched to hear How Bess, the land lords

daugh - ter, The land - lord's black-eyed daugh - ter, — Had watch'd for her

love in the moon-light, And died in the dark - ness there.

pp molto rit

colla voce *molto rit*

Feroce (♩ = 160) *ff*

Back, — he spur'd like a mad-man,

Shriek - ing — a curse to the sky, — With the

f

white road smok - ing — be - hind — him, And his

ff

64

ra - pier bran-dish'd_ high!_ Blood - red

were his spurs in the gold - en noon; Wine red_ was his

65

vel-vet_ coat;_ When they shot him_ down on the

Trumpets

high-way,- Down_ like a dog on the high-way,-

stringendo

And he lay _____ in his blood _____ on the

rall *ff* *molto rall*

ff *rall* *molto rall. colla voce*

[66]

A tempo, molto allegro (♩ = 168)

high - way! _____

fff *sempre ff* *ff* *dim.*

[67]

mf *dim.* *p* *p* *molto cresc.*

Grave (♩ = 72)

68

ff *f* *dim. mf* *sempre dim.* *pp*

rall. *p* *p*

And still of a win - ter's

And still of a win - ter's

And still of a win - ter's

And still of a

pp *pp* *misterioso*

69

Andante mosso

rall. *p* *p*

And still of a win - ter's

And still of a win - ter's

And still of a win - ter's

And still of a

pp *pp* *misterioso*

night, they say, When the wind is in the trees, When the

night they say, When the wind is in the trees, When the

night they say, When the wind is in the trees, When the

win - ter's night they say, When the wind is in the trees, When the

moon is a ghost - ly gal - leon

moon is a ghost - ly gal - leon

moon is a ghost - ly gal - leon

8

BARITONE SOLO

mf

Toss'd, up - on cloud - y seas,

Toss'd, toss'd up - on cloud - y seas,

Toss'd, toss'd up - on cloud - y seas,

One

kiss, my bon ny

Still of a win - ter's night, When the

Still of a win - ter's night,

Still of a win - ter's night,

Still of a win - ter's night, When the

sempre p

con Pedale

sweet

heart,

I'm

wind

is

in

the trees,

When the

When

the

wind

is in the trees,

When the

When

the

wind

is

in the trees,

When the

wind

is

in

the trees,

When the

af

ter

a prize

to

moon

is

a ghost - ly

gal - -

leon,

moon

is

a ghost - ly

gal -

leon,

moon

is

a ghost - ly

gal -

leon,

moon

is

a ghost -

ly

night, _____ But

Toss'd up - on _____ cloud - y seas, When the

Toss'd up - on cloud - y seas, When the

Toss'd up - on cloud - y seas, When the

gal - leon Toss'd up - on cloud - y seas, When the

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with eighth notes.

I shall be back with the

road is a rib - bon of moon - light

road is a rib - bon of moon - light

road is a rib - bon of moon - light

road is a rib - bon of moon - light

The piano accompaniment continues with similar rhythmic patterns, featuring flowing eighth and sixteenth notes in both hands.

yet - - - low gold Be - - -

O - ver the pur - ple moor, A

O - ver the pur - ple moor, A

O - ver the pur - ple moor, A

O - - ver - the pur - ple moor, A

71

fore the morn - ing

high - - way-man comes rid - - ing,

high - - way-man comes rid - - ing,

high - - way - man comes

high - way man comes rid - ing,

light, _____

Yet

rid - - ing, Up to the old inn door. _____

Up to the old inn door _____

rid - - ing, Up to the old inn door.

Up to the old inn door.

if they press me

sempre pp

O - ver the cob-bles he clat - ters And clangs, _____

O - - ver the cob - bles he _____

O - - ver the cob - bles he _____

O - - ver the cob - - bles he

sharp - - - ly, And

and clangs in the dark inn - yard,

clat - ters And clangs in the dark inn - yard,

clangs in the dark inn - yard,

clat - ters And clangs in the dark inn - yard

har - ry me through the

And he taps with his whip on the shut - ters,

And he taps with his whip on the shut - ters,

And he taps with his whip on the shut - ters,

And he taps with his whip on the shut - ters,

day,

Then

But all is lock'd and barr'd;

But all is lock'd and barr'd;

But all is lock'd and barr'd;

But all is lock'd and barr'd;

poco cresc.

look

for

me

by

*poco cresc.**poco cresc.**poco cresc.**poco cresc.**poco cresc.*

He

whis - tles

a

tune

to

the

win -

dow,

poco cresc.

moon light,

And who should be wait ing there,

And who should be wait - ing there,

And who should be wait - ing there,

And who should be wait - ing there,

f. Watch for me by

mp He whis-tles a tune to the win-dow, And

mp He whis-tles a tune to the win-dow, And

mp He whis-tles a tune to he win-dow, And

mp He whis-tles a tune to the win - dow,

cresc. *f*

moon - - light, I'll

mf

who should be wait - ing there But the

mf

who should be wait - ing there But the

mf

who should be wait - ing there But the

mf

And who should be wait - ing there But the

cresc. *mf* *mf*

[73] *ff* *dim.*

come to thee by moon -

f *dim.*

land - - lords' black - eyed daugh -

f *dim.*

land - - lords' black - eyed daugh -

f *dim.*

ff *dim.*

rall. *p* Lento

light, *rall.* *p* *p*

ter, *rall.* *p* Bess, the *p*

Bess, the

ter, *rall.* *p*

Lento (♩ = 63)

rall. *pp* *p*

And. *

74

rall. *a tempo*

land - lord's daugh - ter, Plait - - - ing a

rall. *a tempo*

land - lord's daugh - ter, Plait - - - ing a

Plait - - - ing a

L. H.

rall. *pp a tempo*

mp
I'll come to thee by

dark red love knot

dark red love knot

pp

moon light, I'll

In - - - to her long black hair,

In - - - to her long black hair,

pp

Lead. * *Lead.* *

Lead. * *Lead.* *

75

*allargando**pp*

come

to

thee."

In

to

her

long

black

hair.

In

to

her

long

black

hair.

In

to

her

long

black

hair.

*p**allargando**pp**ppp*

76

*ppp**ppp**ppp**ppp**ppp*

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